



4. mednarodni ciklus
orguljske glazbe

*The 4th International Organ
Concert Series*

ORGULJE
SV. MARKA
ST. MARK'S ORGAN
CONCERTS
2017

4. međunarodni ciklus
orguljske glazbe
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2017

crkva Sv. Marka, Gornji Grad
St. Mark's Church, Upper Town

Zagreb

ORGULJE
SV. MARKA 2017
ST. MARKS ORGAN
FESTIVAL 2017



U četvrtoj godini ovoga ciklusa sretni smo i zadovoljni činjenicom što je sve veći interes ne samo publike, već i glazbenika koji žele nastupiti za orguljama crkve sv. Marka. Od mladih do starijih, hrvatskih i inozemnih umjetnika, danas možemo govoriti o tridesetak europskih i svjetskih glazbenika, redom istaknutih profesora na uglednim svjetskim glazbenim sveučilištima i orguljaša uglednih europskih katedrala, koji su gostovali u ciklusu Orgulje sv. Marka. Oni se o kvaliteti Eisenbarthovih orgulja i jedinstvenoj atmosferi crkve sv. Marka, kao i same organizacije ciklusa i prijema u Hrvatskoj, očituju u superlativima, te tako na svojim putovanjima diljem svijeta promiču Hrvatsku, a što je možda još važnije, rado joj se i bez zadržke vraćaju.

Ove smo godine izabrali transkripcije za orgulje kao *crvenu nit* koja će se provlačiti kroz sve koncerte našega ciklusa. Transkripcije za orgulje puno su više od puke adaptacije rado slušane glazbe za novi medij: česte u anglosaksonskim i frankofonim sredinama, potiču ingenioznost izvođača u tretiranju orguljskog zvuka te pomicanja granica u tehničkom smislu. Današnji orguljaši s lakoćom sviraju i na 3 ili 4 manuala istodobno, a inovacije u gradnji orgulja 21. stoljeća pokazuju kako im je smjer često zadan izvanorguljskim elementima na tragu imitacije orkestralnih i drugih instrumenata. U tom smislu, kroz pažljivi izbor umjetnikâ i njihova repertoara, pratit ćemo odraze zvuka orgulja kroz povijest i njihove reakcije na druge zvukovne medije te načine na koje su svoj „glas“ mijenjale i obogaćivale u nastojanju da zaslužno postanu, po Mozartovim riječima, *kraljicom instrumenata*.

Ciklus otvaramo „kraljevskim“ zvucima kakvi i pristaju *kraljici instrumenata*, pri čemu ćemo prvi put u Hrvatskoj ugostiti **Jean-Baptistea Robina**, jednog od četiriju orguljaša *zlatnih orgulja* Kraljevske kapele u Versaillesu, koji poput svojih slavni prethodnika Couperina, Marchanda i Balbastrea ujedinjuje skladatelja i orguljaša u jednoj osobi, istovremeno redovito gostujući diljem Amerike i Europe pokazujući najviše vrhunce orguljske umjetnosti. Posebno nas raduje što ćemo moći čuti njegove vješte transkripcije glazbe C. Debussyja kojima je već oduševio publiku diljem svijeta. Njemu će se pridružiti još dva jedinstvena francuska umjetnika. Najprije **Olivier Penin**, orguljaš bazilike sv. Klotilde u Parizu, mitskog mjesta u svijetu orgulja na kojem su u posljednjih 150 godina stvarali najveći francuski orguljaši-skladatelji –

In the fourth year of our concert series, we are happy and pleased not only for the greater interest of the audience, but also for the enthusiasm of musicians who want to perform at the organ of St. Mark's Church. From the young to the old, from local to international artists, today we can speak about thirty international musicians who have performed in this concert series. They speak highly about Eisenbarth's organ and the unique atmosphere of St. Mark's Church, but also about the organization of the concert series, thus promoting Croatia and, what is maybe even more important, they are gladly coming back.

This year's *fil rouge* are transcriptions for the organ, which are going to be present in all of the concerts. Transcriptions are much more than adaptation of favorite music for a new medium: quite common in anglosaxon and francophone countries, they are encouraging the ingenuity of the performer to treat the organ's sound, and also push the boundaries of the organ technique – organists are nowadays playing on 3 or 4 keyboards at the same time with ease. Innovations in organ building of the 21st century are influenced by elements external to the organ that are imitating orchestral instruments. Thinking in that manner, through a careful selection of artists and their repertoire, we will be able to follow reflections of the sound of the organ through history but also to its reaction on other sound media as well as ways in which it changed its „voice“, earning the title that Mozart gave it, *the king of instruments*.

The concert series will open with royal sounds that fit *the king of instruments* perfectly. For the first time in Croatia, we will have a pleasure of hearing **Jean-Baptiste Robin**, one of four organists at the golden organ of Royal Chapel in Palace of Versailles, who is both a composer and organist, just like his famous predecessors including Couperin, Marchand and Balbastre. We are especially looking forward to hearing his skillful transcriptions of Debussy's music. After Mr. Robin, our next guest from France will be **Olivier Penin**, titular organist of the Basilica of St. Clotilde in Paris, the mythical place in the organ world, where many of the biggest french organists-composers held positions during the last 150 years, among them César Franck, Charles Tournemire and Jean Langlais. Their tradition will be represented by an integral performance

César Franck, Charles Tournemire i Jean Langlais – čiju će nam tradiciju predstaviti integralnom izvedbom Franckovih *Triju korala*, ali i biranih poetičnih trenutaka Tournemirove glazbe. Potom će nastupiti **Frédéric Blanc**, sjajan pariški orguljaš i improvizator, posljednji učenik Mauricea i Marie-Madeleine Duruflé, ujedno kustos njihove ostavštine, koji će svoj recital ostvariti izmjenama transkripcija i improvizacija, dva imanentno orguljaška aspekta muziciranja. Nakon francuskih glazbenika, u ciklusu će gostovati talijanski orguljaš **Eugenio Maria Fagiani**, koji u svoj bogati raspored koncerata diljem svijeta upisuje i Siriju, u kojoj je nedavno nastupio kao prvi umjetnik sa Zapada od početka tamošnjih sukoba, a koji nam donosi zvukove Handelove *Glazbe za kraljevski vatromet* u orguljskom ruhu. U ciklusu će se predstaviti i **Ulrich Walther**, njemački orguljaš koji na tragu bogate germanske tradicije izrađuje vlastite transkripcije glazbe M. Regea i J. S. Bacha. Na koncu tu su i domaći umjetnici: mlada orguljašica **Katarina Javora**, ali i dvoje sjajnih vokalnih umjetnika, sopranistica **Monika Cerovčec** i basbariton **Krešimir Stražanac**, čijim se nastupom zaključuje ovogodišnji ciklus uz *Abschiedsmusik*, glazbu oproštaja, prigodnu ne samo za kraj ciklusa, već da se uoči blagdane Sviju Svetih biranim vrhunskim repertoarom solopjesme adaptiranim za orgulje rado prisjetimo i mnogih koji su nas na bilo koji način napustili, zaduživši ovaj ciklus svojom moralnom i materijalnom podrškom, pri čemu valja istaknuti uspomenu jednog od idejnih začetnika ovog ciklusa, prof. Nevena Valenta, čija se 5. obljetnica smrti navršava u ovoj godini.

Zahvalni smo na kontinuiranoj podršci koju nam i ove godine pružaju Župni ured crkve sv. Marka, Turistička zajednica grada Zagreba, HUZIP, Grad Zagreb, Ministarstvo kulture te naši sponzori. Nizom od ukupno sedam koncerata želimo naše sugrađane, kao i sve drage goste Zagreba, podsjetiti na činjenicu kako u povijesti hrvatskoga naroda upravo crkva sv. Marka na Gornjemu Gradu bilježi najraniji spomen hrvatskih orguljaša i orgulja, čiji su zvuci odzvanjali prostorima ove najstarije zagrebačke župne crkve još drevne 1359. godine. Na tom tragu, neka svatko pronade djelić bogate povijesti i umjetnosti i u ovogodišnjem izboru glazbe – dobrodošli na **4. Orgulje sv. Marka!**

Pavao Mašić,
glavni orguljaš crkve sv. Marka

of Franck's *Three Chorales*, as well as with chosen poetical moments of Tournemire's music. **Frédéric Blanc**, a great parisian organist and improviser, the last student of Maurice and Marie-Madeleine Duruflé, is going to give a concert of transcriptions and improvisations, two aspects immanent in organ playing. After French musicians, we will be joined by an Italian organist **Eugenio Maria Fagiani**, who was the first western musician to perform in Syria since the start of the war. He will bring the sounds of Handel's *Music for the Royal Fireworks*. German organist **Ulrich Walther** will present his own transcriptions of works by M. Reger and J. S. Bach made in the style of M. Reger. Croatian artists featured in this year's concert series will be young organist **Katarina Javora**, and two amazing singers, soprano **Monika Cerovčec** and bass-baritone **Krešimir Stražanac**, who will end this year's St. Mark's Organ Concerts with an *Abschiedsmusik* programme, consisting of a superb repertoire of art songs adapted for the organ. This concert will also be a reminder for all those who left us in different ways, but also those who supported this cycle from its beginning with their moral and financial support. In that way we are remembering prof. Neven Valent, who passed away 5 years ago.

We are thankful for the continuous support which is this year again provided by the Parish of the St. Mark's Church, Zagreb Tourist Board, Croatian Performers' Rights Collecting Society, City of Zagreb, Ministry of Culture and other sponsors. With this series of 7 concerts we want to remind our fellow citizens, as well as our dear guests of Zagreb about the important fact in Croatian history: that this very church of St. Mark of the Upper Town bears the earliest record of Croatian organists and the organ as an instrument, whose sound echoed these ancient church walls of the oldest parish church in Zagreb as early as 1359. With this in mind, let everyone share a moment rich with history and art in this year's selection of music – welcome to the **4th St. Mark's International Organ Concert Series!**

Pavao Mašić,
titular organist of the St. Mark's Church

GLAZBENA TRADICIJA U CRKVI SV. MARKA MUSIC TRADITION IN ST. MARK'S CHURCH

Neraskidivo vezana za povijest grada Zagreba, gornjogradska crkva sv. Marka pripada među njegove najstarije i najljepše građevine. Smatra se kako je najvjerojatnije građena sredinom 13. stoljeća, a već u drugoj polovici 14. stoljeća nalazimo i prve podatke o glazbenicima na Gradecu. Zahvaljujući sudskim spisima iz 1359. saznajemo za Nikolu, orguljaša župne crkve koji je zajedno sa suprugom stanovao u neposrednoj blizini Markova trga. Ovaj, ujedno i prvi spomen orgulja u Hrvatskoj, početak je dokumentiranja trajne glazbene aktivnosti vezane za župnu crkvu sv. Marka. Tako se 1443. spominje ime orguljaša Matije Judasa, ali i ime Stjepana Bertuna, osuđenog na smrt vješanjem zbog krađe orguljskih svirala 1472. Crkva je 1691. imala i četiri pjevača koji su bili plaćeni od Gradske općine, a 1740. zagrebački kanonik Juraj Rees nabavlja za župnu crkvu sv. Marka nove orgulje s 22 registra, za koje je ugledni organolog Ladislav Šaban ustvrdio kako se radilo o instrumentu drugom po veličini u čitavoj Hrvatskoj, odmah nakon onog zagrebačke katedrale.

U razdoblju od 1876. do 1882. provedena je, po nacrtima bečkih arhitekata Friedricha Schmidta i Hermanna Bolléa, obnova čitave crkve; iz tog razdoblja datira nadasve prepoznatljivi krov s pocakljenim crijepom s grbovima Trojedine kraljevine Hrvatske, Dalmacije i Slavonije te grada Zagreba. Prilikom ove obnove iz crkve su uklonjene i spomenute Reesove orgulje, a sagrađeno je i novo pjevalište na kojem 1890. nove mehaničke orgulje postavlja Ferdinand Heferer. Nedugo zatim uslijedila je još jedna, uistinu temeljita obnova pod vodstvom

Tightly connected to Zagreb's history, the Church of St. Mark at the Upper town is one of Zagreb's oldest and most beautiful buildings. It was probably built during the 13th century, and the first documents mentioning musicians on Gradec date from the second half of the 14th century. Thanks to the court files from the year 1359, we find out about Nikola, a parish church organist who used to live with his wife very close to St. Mark's Square. This document, which is also the first mention of organs in Croatia, marks the beginning of a lasting musical activity connected to the parish church of St. Mark. In 1443, for instance, the name of the organ player Matija Judas appears, but also the one of Stjepan Bertun, who was sentenced to death by hanging for stealing organ pipes in 1472. In 1691 the church also had four singers who were paid by the City municipality and in 1740 the Zagreb clergyman Juraj Rees got the parish church of St. Mark a new organ with 22 registers, for which our respectable organologist Ladislav Šaban said to be the second largest instrument in the whole Croatia at the time, right after the one at the Zagreb Cathedral.

From 1876 to 1882, following architectural designs by the Viennese architects Friedrich Schmidt and Hermann Bollé, a renovation of the entire church began: the well-known rooftop with enameled rooftop and coat of arms of Croatia, Dalmatia and Slavonia and the City of Zagreb date also from this period. During this renovation, the earlier mentioned Rees organ was removed and a new organ loft was built. Later, in 1890, Ferdinand Heferer placed a new mechanical organ there.

tadašnjeg župnika dr. Svetozara Rittiga u kojoj su u razdoblju od 1923. do 1937. aktivno sudjelovali kipar Ivan Meštrović i slikari Jozo Kljaković i Ljubo Babić. Tada je i staro pjevalište zamijenjeno novim, manjim, te su 1936. na njemu postavljene nove orgulje pneumatskog tipa. One su posjedovale fonički materijal preuzet iz prethodnog instrumenta, ali je originalno kućište prošireno zbog nove, veće dispozicije koja je uglavnom pratila zvučkovnu koncepciju svojstvenu idealima cecilijanskog pokreta. Sagrađio ih je August Faullend-Heferer na temelju dispozicije koju je koncipirao Franjo Dugan, orguljaš zagrebačke katedrale i dirigent Oratorijskog zbora crkve sv. Marka.

Iz više razloga počelo se 2009. razmišljati o gradnji novog, suvremenijeg instrumenta koji bi se smjestio u povijesno kućište, te je projekt izrade novih orgulja povjeren Wolfgangu Eisenbarthu, na temelju dispozicije koju je izradio Ante Knešaurek. Nove orgulje posebnost su u orguljskom pejzažu grada Zagreba, obogaćujući ga za hrvatsku sredinu novim, dosad prilično nepoznatim zvukom francuske orguljske graditeljske škole. U tehničkom pogledu opremljene najsuvremenijim pomagalima i graditeljskim rješenjima, orguljašu pružaju nebrojene mogućnosti za izvođenje liturgijskog, ali i koncertnog repertoara.

Not long afterwards, another thorough renovation followed, led by the parish priest Dr. Svetozar Rittig, and, during the period from 1923 until 1937, it included active collaboration of the sculptor Ivan Meštrović, painters Jozo Kljaković and Ljubo Babić. The old organ loft was replaced by a new, smaller one, and in 1936 a new pneumatic organ was placed on it. New organ kept the pipes from the previous instrument, but the original organ case was widened because of the new, larger disposition that mostly followed the sound conception characteristic for the Caecilian movement. The organ was built by Augustin Faullend-Heferer, based on the new disposition designed by Franjo Dugan, the principal organist of the Zagreb Cathedral and conductor of the Oratorio Choir of St. Mark's Church.

There were many reasons for developing a project for construction of a new, modern instrument in 2009, that would be placed in a historical organ case, and the building the new instrument was entrusted to Wolfgang Eisenbarth, based on a disposition designed by Ante Knešaurek. New instrument is a truly special in the organ landscape of the City of Zagreb, enriching it with a new, up until now (for Croatian organ landscape) rather unknown sound of the French organ building school. From a technical point of view, instrument is equipped with state-of-the-art additional accessories and constructive solutions, providing the organist with numerous possibilities for performing liturgical and concert repertoire.

DISPOZICIJA ORGULJA U ŽUPNOJ CRKVI SV. MARKA U ZAGREBU

DISPOSITION OF THE ORGAN AT THE CHURCH OF ST. MARK, ZAGREB

Wolfgang Eisenbarth, op.380, Passau, 2011.

Grand Orgue

I. manual · C-c^{'''}

1. Bourdon 16'
2. Montre 8'
3. Flûte grande 8'
4. Bourdon 8'
5. Gambe 8'
6. Prestant 4'
7. Flûte 4'
8. Quinte 2 2/3'
9. Doublette 2'
10. Cornet V
11. Fourniture V 1 1/3'
12. Trompette 8'

Positif expressif

II. manual · C-c^{'''}

13. Bourdon 8'
14. Quintade 8'
15. Prestant 4'
16. Flûte douce 4'
17. Nazard 2 2/3'
18. Doublette 2'
19. Tierce 1 3/5'
20. Larigot 1 1/3'
21. Cromorne 8'
22. Voix humaine 8'
Tremblant

Récit expressif

III. manual · C-c^{'''}

23. Violon-Celle 16'
24. Diapason 8'
25. Flûte harmonique 8'
26. Cor de nuit 8'
27. Gambe 8'
28. Voix celeste 8'
29. Flûte octaviante 4'
30. Viole 4'
31. Octavin 2'
32. Plein jeu V 2 2/3'
33. Cor anglais 16'
34. Trompette harmonique 8'
35. Hautbois 8'
36. Clairon 4'
Tremblant

Pedal

C-g'

37. Principal 16'
38. Principal 8'
39. Soubbasse 16'
40. Basse ouverte 8'
41. Bombarde 16'
42. Trompette 8'

Spojevi / Couplers

III/II Super III/II
III/I Super III/I
II/I Super III
III/Ped Sub III/II
II/Ped Sub III/I
I/Ped Sub III

Ugodba / Tuning

ravnomjerna / equal

Visina / Pitch

a' = 440 Hz

Ukupni broj svirala /

Total number of pipes

3117

Najdulja svirala /

The longest pipe

4,90 m / 64 Hz

Najkraća svirala /

The shortest pipe

8 mm / 12545 Hz

Četvrtak, 25. svibnja 2017. u 19:30
Thursday, 25 May 2017 at 19:30

JEAN-BAPTISTE ROBIN

orguljaš kraljevske kapele u Versaillesu
organist of the Royal Chapel, Palace of Versailles

Charles-Marie Widor (1844. – 1937.)
Allegro iz 6. simfonije u g-molu, op. 42
Allegro from Symphony No. 6 in G minor,
Op. 42

Isaac Albéniz (1860. – 1909.)
Asturias *

Claude Debussy (1862. – 1918.)
Preludij faunovu poslijepodnevnu *
Prélude à l'après-midi d'un faune *

Marcel Dupré (1886. – 1971.)
Druga skica u b-molu
Second Sketch in B flat minor

Jean-Baptiste Robin (1976.)
Tri Sola
Three Solos

Maurice Duruflé (1902. – 1986.)
Toccata iz Suite, op. 5
Toccata from Suite, Op. 5

Improvizacija na zadanu temu
Improvisation on a given theme

Kada je 2010. proglašen orguljašem Kraljevske kapele u palači u Versaillesu, **Jean-Baptiste Robin** pridružio se dugom nizu kraljevskih orguljaša među kojima su bili François Couperin, Louis Marchand, Louis-Claude Daquin i Claude Balbastre. Trenutačno je i profesor orgulja na Regionalnom konzervatoriju u Versaillesu. Od 2000. do 2010. bio je orguljašem katedrale u Poitiersu, gdje je svirao na čuvenim orguljama graditelja Clicquot.

Školovao se na Nacionalnom konzervatoriju u Parizu (CNSM), osvojivši sedam nagrada Premier Prix te diplomiravši na postdiplomskim studijima glazbene teorije i orgulja. Učio je kod uglednih orguljaša kao što su Marie-Claire Alain, Olivier Latry, Michel Bouvard i Louis Robilliard, dok je kompoziciju učio kod Georgea Benjamina u Londonu.

Osim što je prepoznatljiv po svojim izvedbama klasične i romantičke francuske orguljske glazbe, Jean-Baptiste Robin među vodećim je orguljašima američkog simfonijskog orguljskog repertoara, naročito zbog svojih transkripcija i kaleidoskopskih registracija, što je pokazao i na nosaču zvuka snimljenom na orguljama graditelja E. M. Skinnera u Cincinnatiju. Često putuje u SAD, gdje je održao recitale u gotovo polovici saveznih država, svirajući na orguljama poput onih u Dvorani Woolsey na Sveučilištu Yale, Katedrali sv. Pavla u Minneapolisu ili, primjerice, Katedrali sv. Jakova u Seattleu. U Europi je do sada održao recitale na čuvenim međunarodnim orguljskim festivalima u Toulouseu, Haarlemu, Freibergu, Bonn-Beuelu, Monacu i Portu, a nastupao je i u koncertnim ciklusima u gradovima poput Dresdenu, Kölna, Ženeve i Madrida. Kao pedagog bio je rezidencijalni umjetnik na Sveučilištu Yale te na Međunarodnoj ljetnoj akademiji za orguljaše u Haarlemu. Održavao je majstorske tečajeve u SAD-u, Koreji, Francuskoj i Nizozemskoj.

Jean-Baptiste Robin djeluje i kao skladatelj, čiji opus broji preko četrdeset djela posvećenih raznolikim sastavima – od solističkih instrumenata do simfonijskog orkestra. Snimio je cjelokupni opus za orgulje Jehana Alaina (Brilliant Classics), Felixa Mendelssohna Bartholdyja (Triton), Louisa Marchanda (Triton) i Françoisa Couperina (Naxos), a izdavačka kuća Naxos objavila je i nosač zvuka s njegovim djelima. Njegovi nosači zvuka osvojili su nagrade poput *Diapason d'Or* i *Editor's Choice by Gramophone*.

With his appointment in 2010 as Organist of the Royal Chapel at the Palace of Versailles, **Jean-Baptiste Robin** has secured his place in a long line of royal organists such as François Couperin, Louis Marchand, Louis-Claude Daquin, and Claude Balbastre. Currently, he is also Professor of Organ at the Conservatoire à Rayonnement Régional in Versailles. From 2000 until 2010 he was Organist of Poitiers Cathedral, where he presided over the famous Clicquot organ.

He studied at the National Superior Conservatory in Paris, winning seven Premier Prix awards and two postgraduate diplomas in theory and organ performance. He studied organ with Marie-Claire Alain, Olivier Latry, Michel Bouvard, and Louis Robilliard, while at the same time studying composition with George Benjamin at King's College in London.

Besides being distinguished for his performances of classical and romantic french organ music, Jean-Baptiste Robin is one of the leading organists specialized in american symphonic organ repertoire, being widely admired for his transcriptions as well as kaleidoscopic choice of organ stops – that was demonstrated on his CD recorded on the E. M. Skinner organ in Cincinnati. He is frequently traveling to the USA, where he played in nearly half of the states, including instruments at the Woolsey Hall of Yale University, St. Paul's Cathedral in Minneapolis or, for example, St. James Cathedral in Seattle. In Europe, he has played at renowned organ festivals in Toulouse, Haarlem, Freiberg, Bonn-Beuel, Monaco and Porto. The cities in which he had concerts include Dresden, Cologne, Geneva and Madrid. As a pedagogue, Jean-Baptiste Robin was an artist in residence at the Yale University as well as International summer academy for organists in Haarlem. His masterclasses were organized in the USA, Korea, France and Netherlands.

Jean-Baptiste Robin has composed over forty works – ranging from pieces for solo instruments to symphony orchestra. He has recorded complete organ works of Jehan Alain (Brilliant Classics), Felix Mendelssohn Bartholdy (Triton), Louis Marchand (Triton) and François Couperin (Naxos). Naxos label has published a CD with his own compositions, while other CD's have been awarded with numerous awards, including *Diapason d'Or* and *Editor's Choice by Gramophone*.

Srijeda, 21. lipnja 2017. u 19:30
Wednesday, 21 June 2017 at 19:30

KATARINA JAVORA

orguljašica Župne crkve sv. Male Terezije od Djeteta Isusa u Zagrebu
organist of the Parish church of Saint Thérèse of the Child Jesus, Zagreb

Charles-Marie Widor (1844. – 1937.)

5. orguljska simfonija, op. 42 br. 1
Organ Symphony No. 5, Op. 42 No. 1

Allegro vivace

Johann Sebastian Bach (1685. – 1750.)

Uresi se, draga dušo,
BWV 654, koralni preludij
Schmücke dich, o liebe Seele,
BWV 654, choral prelude

Nicolas de Grigny (1672. – 1703.)

Himan *Ave Maris Stella*
Hymn *Ave Maris Stella*

*Plein Jeu – Fugue à 5 – Duo –
Dialogue sur les Grand Jeux*

Johann Sebastian Bach

Sad dodi, spasitelju naroda,
BWV 659, koralni preludij
Nun komm der heiden Heiland,
BWV 659, choral prelude

Louis Vierne (1870. – 1937.)

2. suita, op. 53 br. 4
Suite No. 2, Op. 53 No. 4

Varljiva svjetlost / Feux follets

Maurice Duruflé (1902. – 1986.)

Preludij i fuga na ime Alain, op. 7
Prelude and Fugue on the name Alain, Op. 7

Katarina Javora rođena je u Zagrebu gdje je maturirala klavir u glazbenoj školi Blagoja Berse u klasi Renate Strojín Richter. Na Muzičkoj akademiji u Zagrebu diplomirala je orgulje u klasi Ljerke Očić (2010.) te čembalo u klasi Višnje Mažuran (2013.). Iste je godine završila i posljediplomski studij orgulja (koncertni smjer) na Sveučilištu za glazbu i izvedbene umjetnosti u Beču u razredu Piera Damiana Perettija, dok je čembalo učila kod Emanuela Schmelzera Ziringera.

Pohađala je seminare za interpretaciju orguljske i čembalističke literature u Hrvatskoj i inozemstvu (T. Jellema, M. Sander, L. F. Tagliavini, Ch. Bossert, A. Knešaurek, P. Mašić, A. Zylberajch, J. B. Robin, H. Fagius, N. Laube, L. Lohmann, E. Bellotti i L. Ghielmi). Sudjelovala je na državnim natjecanjima učenika i studenata glazbe i plesa HDGPP (2009.), natjecanju Ferdo Livadić u Samoboru (2010.), tribini Darko Lukić (2013.), međunarodnom natjecanju Petr Eben u Češkoj, a dobitnica je nagrade fonda Janka Šanjek.

Sudjelovala je kao solistica u programu *HR projekt*, nagrađenim posebnom Rektorovom nagradom u akademskoj godini 2010./2011. u sklopu Muzičkog biennala Zagreb. Kao solist, ali i član anasmabala, nastupala je na raznim smotrama i festivalima kao što su Orguljski komorni susreti u Petrinji, Muzički biennale Zagreb, Dani europske baštine i Dani židovske baštine u Zagrebu, Samoborska glazbena jesen, Petar Nakić na Rabu, Mali festival čembala u Sisku i Zagrebu, Orgelkonzerte in Markuskirche, Laudes Organi i Hietzig u Beču, te Orgelkonzerten u Ybbsu, a koncerte je ostvarila u Parizu i Opavi.

Trenutačno predaje glazbenoteorijske predmete u Glazbenoj školi Franje Lučića u Velikoj Gorici, a orguljašica je u župnoj crkvi sv. Male Terezije od Djeteta Isusa u Zagrebu.

Katarina Javora was born in Zagreb, where she graduated high school education in piano with Renata Strojín Richter at Blagoje Bersa Music School. At the Music Academy in Zagreb she obtained Master's Degree in organ performance in the class of Ljerka Očić (2010) and Master's Degree in harpsichord in the class of Višnja Mažuran (2013). She also studied harpsichord with Emanuel Schmelzer Ziringer in Vienna, and in 2013 she graduated from University of Music and Performing Arts in Vienna, obtaining Master's Degree in organ performance with Pier Damiano Peretti.

She attended various masterclasses held by professors such as T. Jellema, M. Sander, L. F. Tagliavini, Ch. Bossert, A. Knešaurek, P. Mašić, A. Zylberajch, J. B. Robin, H. Fagius, N. Laube, L. Lohmann, E. Bellotti and L. Ghielmi. She has participated in several national and international competitions which include HDGPP National Organ Competition, Ferdo Livadić, Darko Lukić, Vinko Lesić in Croatia and Petr Eben in Czech Republic. She won the Janka Šanjek Foundation prize and received a special University Rector's Award in 2011 for her musical performance at the Music Biennale Zagreb for *HR Project*.

She performed as a soloist, as well as in chamber ensembles and orchestras in various festivals in Croatia, Austria, Bosnia and Herzegovina, Slovenia, Czech Republic, Italy and France. She is the resident organist at the Church of Saint Thérèse of the Child Jesus, and currently works as a music teacher in Franjo Lučić Music School in Velika Gorica.

Srijeda, 28. lipnja 2017. u 19:30
Wednesday, 28 June 2017 at 19:30

OLIVIER PENIN

glavni orguljaš bazilike sv. Klotilde u Parizu
titular organist of the basilica of St. Clotilde, Paris



Le choral à sainte Clotilde / Koral u sv. Klotildi

Charles Tournemire (1870. – 1939.)
Fantazija za Bogojavljenje iz Božićnog ciklusa
zbirke Mistične orgulje
Fantaisie de l'Épiphanie from *Cycle du Noël*
of *L'Orgue mystique*

Charles Tournemire (1870. – 1939.)
Consummatum est, op. 67 br. 7 iz zbirke
Sedam orguljskih korala-pjesama za
Sedam posljednjih riječi Kristovih
Consummatum est, Op. 67 No. 7 from
Seven chorale-poems on Seven Last Words
from the Cross

César Franck (1822. – 1890.)
Tri korala, M. 38-40
Three Chorales for Organ, M. 38-40

Koral u E-duru
Chorale in E major

Koral u h-molu
Chorale in B minor

Koral u a-molu
Chorale in A minor

Olivier Penin klavir je počeo učiti u dobi od pet godina, a godinu kasnije postao je članom Dječakčoga zbora iz Caena. Nakon završenog školovanja, na natjecanju je 2004. osvojio mjesto orguljaša u crkvi sv. Klotilde. Danas je jedini titularni orguljaš te crkve zadužen za liturgijsku glazbu, stoga piše i priređuje djela. Pokrenuo je i novu tradiciju nedjeljnih orguljaških recitala, dok jednom godišnje organizira i majstorski tečaj, posvećen majstorskim glazbenicima Sv. Klotilde i njihovim izvorima inspiracije, u kojem sudjeluju studenti iz cijeloga svijeta.

Njegov nosač zvuka *Hommage majstorima svete Klotilde* objavila je 2013. izdavačka kuća Festivo. Novinari su pritom hvalili kvalitetu njegove tehnike uspoređujući je s „mjhurićima šampanjca“, „poezijom“ i „čistim francuskim duhom“, istovremeno hvali i njegov „prirodni rubato“ te „stručno sviranje“ i „transparentnost“. U ožujku 2016., objavljen je novi nosač zvuka (izdavačka kuća Bayard, distribucija Harmonia mundi) kojim odaje počast Francku izvedbom njegovih *Triju korala*, moteta za zbor i orgulje (s vokalnim ansamblom Basilica) te dvjema skladbama Stéphanea Delplacea.

Njegovu koncertnu karijeru obilježava eklekticizam – prije svega u izboru djela među kojima se uvijek mogu naći skladbe Johanna Sebastiana Bacha, kao i romantičke, odnosno suvremene skladbe. Eklekticizam se očituje i kroz niz ansambala s kojima surađuje. Orguljaš je zbora O'Trente, vokalnog ansambla Aedes te vokalnog ansambla Basilica (mladog profesionalnog zbora koji je stovrio s Marcom Korovitchem kako bi izvodili glazbu za zbor i orgulje).

Aktivan je i kao solist uz brojne orkestre izvodeći raznolika djela (koncerte Georga Friedricha Händela ili, primjerice, *Treću simfoniju* Camillea Saint-Saënsa). Ne zanemaruje ni komornu glazbu, svirajući u manjim komornim sastavima (duo ili trio, naročito s harfom) za koje također priređuje aranžmane. Redoviti je gost festivala diljem Europe (Francuska, Nizozemska, Njemačka, Slovenija, Hrvatska, Belgija) i Sjedinjenih Američkih Država, kao i Meksika ili Japana.

Može se pohvaliti i brojnim videouratcima na YouTube-u, koji su premašili 200 000 pregleda.

Olivier Penin started playing the piano at the age of five and entered the Maîtrise (Choir) of Caen at the age of six. After finishing his education with obtaining his 'prix', he was appointed at the tribune of Sainte Clotilde in 2004 by competition. Today he is the only 'organiste titulaire' and in charge of religious music. As such, he writes and arranges works. He has also created a new tradition of monthly organ recitals on Saturday as well as a yearly masterclass around the masters of Sainte-Clotilde and their sources of inspiration, in which students from all over the world participate.

In 2013, his CD *Hommage to the masters of Sainte-Clotilde* was released by the Festivo label. The press praised his technical qualities, talking about „champagne bubbles“, „poetry“, „pure French spirit“ and also his „natural rubato“, „expert“ playing and „transparency“. In March 2016, a new CD was released by Bayard and distributed by Harmonia mundi. It is a tribute to Franck, with the *Three Chorales for Organ*, and motets for choir and organ (with the vocal ensemble Basilica) as well as two compositions by Stéphane Delplacea.

His concert career is placed under the sign of eclecticism – first of all in the choice of works, in which one can find pieces by Johann Sebastian Bach as well as romantic or contemporary compositions. Eclecticism is also apparent in the choice of groups with which he works. He is the organist of the choir O'Trente, vocal ensemble Aedes, and vocal ensemble Basilica, a young and professional choir which he created with Marc Korovitch in order to perform music for choir and organ.

He is also active as a soloist with numerous orchestras performing various works (concertos of Georg Friedrich Händel or, for example, *Symphony No. 3* by Camille Saint-Saëns). He is also not neglecting chamber music as he plays in smaller formations (duo or trio, and in particular with harp) for which he also arranges works. He is a regular guest of festivals in various countries in Europe (France, Holland, Germany, Slovenia, Croatia, Belgium), the United States as well as Mexico and Japan.

As part of his activities, videos of him are posted on YouTube, which have now exceed the 200.000 views.

Petak, 14. srpnja 2017. u 19:30
Friday, 14 July 2017 at 19:30

FRÉDÉRIC BLANC

glavni orguljaš crkve Notre-Dame-d'Auteuil u Parizu
titular organist of the church of Notre-Dame-d'Auteuil, Paris

Improvizirana uvertira
Ouverture improvisée

Georg Friedrich Händel (1685. – 1759.)

Koncert za orgulje i orkestar u d-molu,
HWV 304 (adaptacija i kadence: Jean Guillou)
Concerto for organ and orchestra in D minor,
HWV 304 (adaptation and cadences: Jean Guillou)

Andante – Allegro – Adagio – Allegro

Charles Tournemire (1870. – 1939.)

Improvizacija na Te Deum
(rekonstrukcija: Maurice Duruflé)
Improvisation on Te Deum
(reconstruction: Maurice Duruflé)

Improvizacija na gregorijansku temu
Improvisation on a gregorian theme

Pierre Cochereau (1924. – 1984.)

Uspavanka za uspomenu na Louisa Viernea
(rekonstrukcija: Frédéric Blanc)
Lullaby in memory of Louis Vierne
(reconstruction: Frédéric Blanc)

Louis Vierne (1870. – 1937.)

Westminsterska zvona, op. 54 br. 6
Carillon de Westminster, Op. 54 No. 6

Aleksandr Borodin (1833. – 1877.)

U Srednjoj Aziji (transkripcija: Frédéric Blanc)
In the Steppes of Central Asia (transcription:
Frédéric Blanc)

Improvizacija na hrvatski tradicijski napjev
Improvisation on a Croatian folk tune

Nakon školovanja na konzervatorijima u Toulouseu i Bordeauxu, **Frédéric Blanc** postao je učenikom Andréa Fleuryja i Marie-Madeleine Duruflé. Tih ga je dvoje majstorskih orguljaša uvelo u veliku tradiciju francuske orguljske glazbe. Dobitnik je nagrada na istaknutim međunarodnim natjecanjima, primjerice druge nagrade na natjecanju Grand Prix de Chartres, 1996., a godinu kasnije i nagrade Grand Prix na Međunarodnom natječaju Grada Pariza. Time počinje njegova karijera međunarodnog koncertantnog orguljaša, improvizatora i predavača, što ga je odvelo diljem Europe i u Sjedinjene Američke Države, gdje održava predavanja na prestižnim sveučilištima (Stanford u Kaliforniji, Holland u Michiganu, Državno sveučilište Arizona u Phoenixu, Kraljevska akademija za glazbu u Londonu, Akademija Franza Liszta u Budimpešti). Osnovao je i duo s harfisticom Marie-Pierre Cochereau, a redovito nastupa i sa solo trubačem Orkestra Republikanske garde (Orchestre de la Garde républicaine), Stéphaneom Vaillantom.

Koncerte održava na brojnim međunarodnim festivalima, među kojima su Toulouse-les-Orgues, Musique en Côte Basque, Orgelherbst u Münchenu, Brucknerfest u Linzu te u gradovima poput Monaca, Bonna, Chartresa, Chicaga, Helsinkija, Londona, Osla, Edinburgha ili Los Angelesa.

Njegovi nosači zvuka, koje je su objavile kuće EMI, Aeolus, Motette i Baroque Notes, pokazuju njegov afinitet za francusku orguljašku školu.

Između 1987. i 1995. bio je orguljaš-asistent Bazilike Saint-Sernina u Toulouseu, a od 1999. u svojstvu titularnog orguljaša, svira na velikim orguljama graditelja Cavaillé-Colla u crkvi Notre-Dame-d'Auteuil u Parizu. Glazbeni je ravnatelj Udruženja Mauricea i Marie-Madeleine Duruflé.

After finishing his studies in Toulouse and Bordeaux, **Frédéric Blanc** became a student of André Fleury and Marie-Madeleine Duruflé. He is a prizewinner of important international competitions, such as 2nd prize at Grand Prix de Chartres in 1996. One year later he won Grand Prix at the International Competition of the City of Paris. After that he started his career as an international recitalist, improviser and teacher, which took him all over Europe and to the USA, where he gives lectures at the most prestigious universities (Stanford in California, Holland in Michigan, Arizona State University in Phoenix, The Royal Academy of Music in London, Liszt Ferenc Academy in Budapest). He has formed a duo with the harpist Marie-Pierre Cochereau, and also regularly appears with Stéphane Vaillant, the solo trumpeter of the Orchestra of the Garde Républicaine.

He gives concerts at numerous international festivals such as Toulouse-les-Orgues, Musique en Côte Basque, Orgelherbst in Munich, Brucknerfest in Linz as well as in cities such as Monaco, Bonn, Chartres, Chicago, Helsinki, London, Oslo, Edinburgh or Los Angeles.

In his recordings, released by EMI, Aeolus, Motette and Baroque Notes, he shows affinity for the school of French organ music.

Between 1987 and 1995 he was an assistant organist at the Basilica of St. Sernin in Toulouse. Since 1999 Frédéric Blanc has been the titular organist of the large Cavaillé-Coll organ in the church of Notre-Dame-d'Auteuil in Paris. He is also musical director of the Association of Maurice and Marie-Madeleine Duruflé.

Srijeda, 26. srpnja 2017. u 19:30
Wednesday, 26 July 2017 at 19:30

EUGENIO MARIA FAGIANI

orguljaš Franjevačke bazilike u La Verni
organist of the Franciscan Basilica, La Verna

Giovanni Morandi (1777. – 1856.)
Ofertorij u f-molu
Offertory in F minor

Johann Sebastian Bach (1685. – 1750.)
Chaconne iz Druge partite za violinu solo,
BWV 1004 (transkripcija: Ferruccio Busoni /
Ulysse Matthey)
Chaconne from Partita No. 2 for violin solo,
BWV 1004 (transcription: Ferruccio Busoni /
Ulysse Matthey)

Wolfgang Amadeus Mozart (1756. – 1791.)
Adagio iz 10. serenade za puhače u B-duru,
KV 361/370a „Gran Partita“ (transkripcija:
Eugenio Maria Fagiani)
Adagio from Serenade No. 10 for winds in
B-flat, K. 361/370a „Gran Partita“ (transcription:
Eugenio Maria Fagiani)

Eugenio Maria Fagiani (1972.)
Jauchzet frohlocket! (Fantazija)
Jauchzet frohlocket! (Fantasia)

Marco Enrico Bossi (1861. – 1925.)
Zanos iz zbirke Tri franjevačka trenutka, op. 140
Fervore from Tre Momenti francescani, Op. 140

Georg Friedrich Händel (1685. – 1759.)
Glazba za kraljevski vatromet, HWV 351
Music for the Royal Fireworks, HWV 351

*Ouverture – Bourrée – La Réjouissance –
La Paix – Menuet I & II*

Improvizacije na zadanu temu
Improvisations on a given theme

Koncertantni orguljaš **Eugenio Maria Fagiani** redovito nastupa diljem Europe, Rusije, Izraela, Jordana, Sirije, Kanade i SAD-a na najznačajnijim orguljama. Održava majstorske tečajeve interpretacije i improvizacije na istaknutim europskim i sjevernoameričkim institucijama te u Kanadi (Toronto) i Velikoj Britaniji (Cambridge), a čest je i član žirija na međunarodnim orguljaškim natjecanjima.

Od 2008. gostujući je orguljaš Franjevačke bazilike u La Verni (Arezzo), a od 2010. surađuje s Milanskim simfonijskim orkestrom Giuseppe Verdi (La Verdi) s kojim je 2013. nastupio u dvorani Royal Albert Hall u Londonu u okviru festivala BBC Proms pod ravnanjem Xiana Zhanga. Iste godine sudjeluje i u izvedbi *Osmo simfonije* Gustava Mahlera pod ravnanjem Riccarda Chaillyja u Milanu. U veljači ove godine bio je prvi zapadni glazbenik nakon 2011. koji je nastupio u Siriji: u Operi u Damasku uz Sirijski nacionalni simfonijski orkestar izveo je *Treću simfoniju* Camillea Saint-Saënsa i *Koncertantnu simfoniju* Josepha Jongena, dok je u crkvi sv. Antuna otvorio prvi Tjedan orgulja u Siriji.

Njegove skladbe, kao i vješte transkripcije za orgulje dijelom su repertoara mnogih svjetski istaknutih interpreta poput Stephena Tharpa i Davida Briggsa. Od studenog 2014. umjetnički je ravnatelj Međunarodnog orguljskog festivala La Verna, a 2015. po želji aretinskog nadbiskupa preuzima i vodstvo tamošnjeg orguljskog festivala sv. Donata na povijesnim orguljama koje je Luca da Cortona izgradio 1534. Od prošle je godine umjetnički savjetnik festivala Orgulje Svete Zemlje, koji organizira Kustodija Svete Zemlje.

Pod vodstvom Giuseppea Graziolija sudjeluje kao solist u velikom diskografskom projektu simfonijske glazbe Nina Rote (8 albuma u izdanju kuće Decca), a redovito snima i za izdavačke kuće VDE-Gallo (Švicarska) i Spektral Records (Njemačka).

Concert organist **Eugenio Maria Fagiani** performs in Europe, Israel, Jordan, Russia, Syria, Canada and in the USA on the most important instruments. He is invited to teach master classes (both in organ interpretation and improvisation) and give lectures at several top-class music institutions in Europe and North America such as the Cambridge University Organ Scholar's Forum (UK) and the RCCO, Toronto (CDN). He is also invited to serve as a juror in international competitions.

Since 2008 he is the Guest Organist of the Franciscan Shrine of La Verna, Arezzo. In 2010 he started a collaboration as organist with the Orchestra Sinfonica di Milano Giuseppe Verdi (La Verdi). In September 2013 he played with La Verdi at the BBC Proms in London, on the magnificent instrument of the Royal Albert Hall, under the baton of Xian Zhang. In November same year, he was the organist in the highly praised performances of the Gustav Mahler's *Symphony No. 8* that the La Verdi gave with Riccardo Chailly in Milano. During February 2017 he has been the first Western musician since 2011 invited to perform in Syria. Two historical concerts were given in the Damascus Opera House, with the Syrian National Symphony Orchestra conducted by Missak Baghdadian (the program included Joseph Jongen's *Symphonie Concertante* and Camille Saint-Saëns' *Symphony No. 3*). In the Saint Anthony's Church in Damascus, he performed at the First Syrian Pipe Organ Week.

His works as a composer (as well as the successful series of organ transcriptions) are now a part of the repertoire of some of the most prestigious organ artists of our time, including Stephen Tharp and David Briggs. Eugenio Maria Fagiani is the Artistic Director of the Festival Internazionale di Musica d'Organo de La Verna since November 2014. In April 2015, from the Archbishop of Arezzo, he received the title of the Artistic Director of the new Festival Organistico San Donato in the Arezzo's cathedral on the astonishing Luca da Cortona organ from 1534. Since 2016 he has also been appointed as the Artistic Advisor of the Terra Sancta Organ Festival, organized by the Custody of the Holy Land. Both as a soloist as well as with the orchestra, he is involved in the project of recording symphonic music of Nino Rota, published by Decca (until now, 8 CDs have been finished, all of them conducted by Giuseppe Grazioli) that started in 2013. He records for VDE-Gallo (Switzerland), Spektral Records (Germany) and Decca (UK).

Utorak, 20. rujna 2017. u 19:30
Tuesday, 20 September 2017 at 19:30

ULRICH WALTHER

profesor na Sveučilištu za glazbu u Grazu
professor at the University of Music, Graz



Johann Sebastian Bach (1685. – 1750.)
Gospodine, Bože Oče, BWV 671, koral
Kyrie, Gott Vater, BWV 671, choral

Treći brandenburški koncert u G-duru, BWV 1048 (transkripcija: Ulrich Walther)
Brandenburg concerto No. 3 in G major, BWV 1048 (transcription: Ulrich Walther)

1. stavak (bez oznake tempa)
1st movement (without tempo indication)

Preludij u a-molu, BWV 889/1 iz Druge knjige
Dobro ugođenog klavira (transkripcija Ulricha
Walthera u stilu Maxa Regera)
Prelude in A minor, BWV 889/1 from The
Well-Tempered Clavier, Book 2 (transcription
by Ulrich Walther in style of Max Reger)

Wolfgang Amadeus Mozart (1756. – 1791.)
Fantazija u f-molu, KV 594
Fantasy in F minor, K. 594

Franz Liszt (1811. – 1886.)
11. transcendentalna etida „Večernje harmonije“
(transkripcija Ulricha Walthera u stilu Maxa
Regera)
Transcendental Study No. 11 „Harmonies du soir“
(transcription by Ulrich Walther in style of Max
Reger)

Max Reger (1873. – 1916.)
Varijacije i fuga na Mozartovu temu, op. 132
(transkripcija: Ulrich Walther)
Variations and Fugue on Mozart's Theme, Op. 123
(transcription: Ulrich Walther)

Ulrich Walther studirao je na Sveučilištu za glazbu i scenske umjetnosti u Stuttgartu, gdje je stekao niz diploma iz područja crkvene glazbe, koncertiranja te glazbene pedagogije u klasama Ludgera Lohmanna (orgulje), Dietera Kurza (dirigiranje) te Hans-Martina Corrintha, Willibalda Bezlera i Jürgena Essla (improvizacija). Sudjelovao je na majstorskim tečajevima orguljske interpretacije kod Lorenza Ghielmija, Daniela Rotha, Hans-Olaa Ericssona, Davida Sangerera, Heinza Wunderlicha, Gerharda Weinbergera i Jona Laukvika.

Dobitnik je više značajnih nagrada: prve nagrade Međunarodnog orguljaškog natjecanja u Korschenbroichu (Njemačka, 2005.), druge i posebne nagrade za interpretaciju naručenog djela Thomasa Daniela Schleea na Međunarodnom orguljaškom natjecanju u Grazu (Austrija, 2006.), druge nagrade Međunarodnog orguljaškog natjecanja u Heidenheimu (Njemačka, 2006.), prve nagrade i nagrade publike na Međunarodnom natjecanju orgulja u St. Albansu (Velika Britanija, 2007.), prve i Messiaenove nagrade na natjecanju Bach-Liszt u Erfurtu, Weimaru i Merseburgu 2008.

Od 2008. do 2010. predavao je orgulje, improvizaciju i generalbas kao gostujući profesor na Sveučilištu za umjetnost u Grazu (Austrija), gdje od listopada 2010. radi kao redoviti profesor. Također je aktivan kao gostujući predavač na majstorskim tečajevima i član žirija na međunarodnim orguljaškim natjecanjima.

Recentni nastupi uključuju mnoge važne festivale i koncertne prostore: Orguljski tjedan u Nürnbergu ION, Tiriški tjedan Bacha, Festival glazbe Bodensee, Ljeto umjetnosti u Oberstdorfu, Festival Oviedo, Orguljski festival u Bergamu i St. Albansu, Episkopalna crkva sv. Jakova (St. James) u Los Angelesu, katedrale u Wormsu i Chartresu, Gradske vijećnice u Wuppertalu i Birminghamu, crkva St. Giles u Edinbourghu i St. Bavo u Haarlemu, moskovska katedrala, dvorana Kapela u St. Petersburgu, dvorac Frederiksborg, crkva Presvetog Trojstva u Kopenhagenu.

Svoj prvi CD sa skladbama Johanna Sebastiana Bacha u aranžmanima Maxa Regera snimio je 2010. na povijesnim Sauerovim orguljama u katedrali u Bremenu, a 2016. i prvu integralnu snimku Regerovih transkripcija Bachovih skladbi za orgulje.

Ulrich Walther studied at the University of Music and Performing Arts in Stuttgart (Germany), where he received degrees in Church music, diplomas in concert performance and music education, magister in school music. During that time his professors were Ludger Lohmann (organ), Dieter Kurz (conducting) and Hans-Martin Corrinth, Willibald Bezler and Jürgen Essl (improvisation). He took part in organ master classes with Lorenzo Ghielmi, Daniel Roth, Hans-Ola Ericsson, David Sanger, Heinz Wunderlich, Gerhard Weinberger and Jon Laukvik.

He won many important prizes: First Prize of the International Organ Competition in Korschenbroich (Germany, 2005), Second Prize and Special Award for the commissioned modern piece of Thomas Daniel Schlee at the International Organ Competition in Graz (Austria, 2006), Second Prize at the International Organ competition in Heidenheim (Germany, 2006), First Prize and Audience Prize at the International Organ Festival in St. Albans (Great Britain, 2007), First Prize and Messiaen Prize at the Bach-Liszt competition in Erfurt-Weimar-Merseburg (2008).

From 2008 until 2010 he was a guest professor for organ, improvisation and figured bass at the Kunstuniversität in Graz (Austria). Since October 2010, he is working as a full-time professor. Mr. Walther is also active as a guest-lecturer at master classes and a jury member in international organ competitions.

Recent performances of his concert schedule include many important festivals and concert venues: Nürnberger Orgelwoche ION, Thüringer Bachwochen, Bodensee Musikfestival, Oberstdorfer Kunstsommer, Organ Festival Oviedo, Orgelfestival Bergamo, St. Albans, Los Angeles St. James' Episcopal Church, Wormser Dom, Chartres Cathedral, Stadthalle Wuppertal, Edinburgh St. Giles, Birmingham Townhall, St. Bavo Haarlem, Moskau Katedrale, St. Petersburg Capella, Frederiksborg Castle, Trinitatiskirke Kopenhagen.

In 2010 he released his first CD with Bach arrangements by Max Reger, recorded at the historic Sauer organ in Bremen Cathedral. During last year, he finished the first recording of the complete organ transcriptions by Max Reger.

Srijeda, 18. listopada 2017. u 19:30
Wednesday, 18 October 2017 at 19:30

ABSCHIEDSMUSIK

Monika Cerovčec, sopran / *soprano*
Krešimir Stražanac, bariton / *baritone*
Pavao Mašić, orgulje / *organ*

Richard Wagner (1813. – 1883.)

Čar Velikog petka iz 3. čina glazbene drame
Parsifal (transkripcija: Edwin H. Lemare) *
Good Friday Music from the 3rd act of music
drama Parsifal (transcription: Edwin H. Lemare) *

*Wenn ich mit Menschen- und mit Engelszungen /
Kad bih govorio ljudskim i anđeoskim jezicima /
Though I speak with the tongues of men and of
angels*

Johannes Brahms (1833. – 1897.)

Četiri ozbiljne pjesme, op. 121
(transkripcija: Pavao Mašić)
Four Serious Songs, Op. 121
(transcription: Pavao Mašić)

*Denn es gehet dem Menschen wie dem Vieh /
Jer zaista, kob ljudi i zvijeri jedna je te ista /
For that which befalleth the sons of men beasts*

*Ich wandte mich, und sahe an / Okrenuh se i
promotrih / So I returned, and considered all
the oppressions*

*O Tod, wie bitter bist du / O smrti, kako si
gorka / O death, how bitter*

Fuga u as-molu, WoO 8 *

Fugue in A-flat Minor, WoO 8 *

Richard Strauss (1864. – 1949.)

Četiri posljednje pjesme, op. posth
(transkripcija: Pavao Mašić)
Four Last Songs, Op. posth.
(transcription: Pavao Mašić)

Frühling / Proljeće / Spring

September / Rujan / September

Beim Schlafengehen / Pred počinak / When Falling Asleep

Im Abendrot / U večernjem rumenilu / At Sunset

Monika Cerovčec solistica je Zbora Hrvatske radiotelevizije i ansambla Antiphonus. Na Muzičkoj akademiji u Zagrebu diplomirala je studije glazbene kulture te solopjevanja u razredu Lidi je Horvat-Dunjko. Debitirala je u zagrebačkom HNK-u u ulozi Drugog dječaka (W. A. Mozart: *Čarobna frula*), a kasnije nastupa u ulogama Nimfe (C. Monteverdi: *Orfej*), Gianette (G. Donizetti: *Ljubavni napitak*), Karolke (L. Janáček: *Jenůfa*) i Jelene (I. Zajc: *Nikola Šubić Zrinjski*). Godine 2005. nastupila je u Dubrovniku u ulozi Bastiena (W. A. Mozart: *Bastien i Bastienna*). Iste godine osvojila je 1. nagradu na državnom natjecanju u Dubrovniku, a zatim odlazi u Mainz u Njemačkoj gdje uči kod A. Karasiaka. Pohadala je i majstorske tečajeve uglednih pjevača, kao što su M. Lipovšek, C. Eder, L. Spitzer, M. Nador.

Kao solistica nastupala je sa Simfonijskim puhačkim orkestrom OSRH, Simfonijskim orkestrom HRT-a, Zadarskim komornim orkestrom te Cantus ansamblom. Zapaženi su njezini nastupi na području baroknog, ali i suvremenog repertoara: projekt kantata francuskih skladatelja *Ljubav nježna, ljubav okrutna* u kojem je bila solistica uz Hrvatski barokni ansambl, osvojio je nagradu Orlando, a bilježi i istaknute nastupe uz pijanista Filipa Faka te ansambl Cantus (s kojim je 2016. izvela monodramu *Iščekivanje* Arnolda Schönberga).

Krešimir Stražanac diplomirao je i magistrirao na Visokoj školi za glazbu i izvodačke umjetnosti u Stuttgartu, gdje je studirao u razredu Dunje Vejzović te u specijalističkom razredu za *Lied* Cornelisa Witthoeffta. Usavršavao se na majstorskim tečajevima legendarne sopranistice Elisabeth Schwarzkopf, znamenitog baritona Thomasa Hampsona i vokalne pedagoginje Jane Thorner Mengedoht. Zarana se iskazao na nekolicini međunarodnih pjevačkih natjecanja.

U sezoni 2007./2008. Krešimir Stražanac postao je članom solističkog ansambla Opere u Zürichu. Na matičnoj je sceni ostvario niz opernih uloga, a izvedbama ravnali su neki od najvećih dirigenata današnjice: Bernard Haitink, Nello Santi, Plácido Domingo, Massimo Zanetti, Franz Welser-Möst, Vladimir Fedosejev i Peter Schneider. Tri Stražančeve operne uloge (Moralès u Bizetovoj *Carmen*, Don Fernando u Beethovenovom *Fideliju* i Konrad Nachtigall u Wagnerovim



Soprano **Monika Cerovčec** is soloist and ensemble member of the Croatian Radiotelevision Choir and the Antiphonus Ensemble. She graduated from the Music Academy in Zagreb where she studied music pedagogy as well as voice with Lidija Horvat-Dunjko. She has debuted at the Croatian National Theatre in Zagreb with the role of the Second Boy (W. A. Mozart: *The Magic Flute*) and later performed in the roles of Nymph (C. Monteverdi: *Orfeo*), Gianetta (G. Donizetti: *Lelisir d'amore*), Karolka (L. Janáček: *Jenůfa*) and Jelena (I. Zajc: *Nikola Šubić Zrinjski*). In 2005 she performed the role of Bastien (W. A. Mozart: *Bastien and Bastienne*) in Dubrovnik. During the same year she won the 1st prize at the Dubrovnik State Competition and after that went to Mainz, Germany, where she studied with A. Karasiak. She has attended master classes of notable singers, such as M. Lipovšek, C. Eder, L. Spitzer, M. Nador.

As a soloist, she performed with the Croatian Army Symphonic Wind Orchestra, Croatian Radiotelevision Symphony Orchestra, Zadar Chamber Orchestra and Cantus Ensemble. Her performances of the baroque and contemporary repertoire were also noted: the project of the French baroque cantatas *L'Amour Tendre, l'Amour Cruel*, in which she was a soloist with the Croatian Baroque ensemble, was awarded the Orlando Prize. She also made prominent appearances with pianist Filip Fak and Cantus Ensemble (with whom she performed Arnold Schoenberg's *Erwartung* in 2016).

Majstorima pjevačima) objavljene su u izdanju diskografskih kuća Decca i BBC Opus Arte. Napustivši Operu u Zürichu kako bi djelovao kao samostalni umjetnik, nastavlja nastupati diljem Europe kao vrlo tražen solist. Tijekom posljednjih dviju sezona debitirao je sa Simfonijskim orkestrom Zapadnonjemačkoga radija, Simfonijskim orkestrom Bavarskoga radija, Tokijskim simfonijskim orkestrom, Bamberškim Simfoničarima, Minhenskim radijskim orkestrom i orkestrom La Scintilla te uglednim ansamblima za ranu glazbu – Akademie für alte Musik iz Berlina, Concerto Köln te Collegium 1704.

Od diskografije s područja oratorija do sada su objavljene njegove snimke Bachove *Muke po Ivanu* (BR Klassik), a uskoro će biti i objavljen nosač zvuka s djelima Felixa Mendelssohna Bartholdyja gdje sudjeluje kao solist uz Minhenski radijski orkestar pod ravnanjem Howarda Armana, kao i Bachova *Muka po Mateju* uz Gaechinger Cantorey pod ravnanjem Hansa Christoph Rademanna. Ove je godine debitirao uz Collegium Vocale Gent i Orchestre du Champs-Élysées pod ravnanjem Philippea Herreweghea u Brahmovim *Četirima ozbiljnim pjesmama* i *Rekvijemu*.

Pavao Mašić dobitnik nagrade Grand Prix Bach na Bachovom orguljaškom natjecanju u Lausanni (2006.), razvija uspješnu karijeru koncertnog orguljaša i čembalista. Raznovrsni interesi njegovog umjetničkog djelovanja obuhvaćaju repertoar baroka i romantizma – s naglaskom na opusima J. S. Bacha i francuskih skladatelja – koji, u kombinaciji s temeljitim istraživačkim radom, kao i konstantnom potragom za što izražajnijim interpretacijama, rezultiraju upečatljivim, virtuoznim i vrlo cijenjenim nastupima.

Od 1999. glavni je orguljaš u crkvi sv. Marka u Zagrebu, a od 2008. djeluje na Muzičkoj akademiji u Zagrebu gdje danas u zvanju izvanrednog profesora podučava nove generacije orguljaša i čembalista. Redovito nastupa na važnim koncertnim pozornicama diljem Europe i Rusije, a od recentnih aktivnosti izdvajaju se gostovanje u Svetoj Zemlji u bazilikama Betlehema, Nazareta, Jeruzalema i Tel-Aviva u 2015. te Rusiji u 2016.

Više od 20 nacionalnih i međunarodnih nagrada svjedoče o kvaliteti njegovog umjetničkog rada:



Bass-baritone **Krešimir Stražanac** graduated at the State University of Music and Performing Arts in Stuttgart where he studied voice with Dunja Vejzović and art song interpretation with Cornelis Witthoefft. He was attending master classes held by legendary soprano Elisabeth Schwarzkopf, baritone Thomas Hamson and vocal coach Jane Thorner Mengedoht.

During season 2007/2008 Krešimir Stražanac joined the Zürich Opera roster as an ensemble member. He appeared in numerous roles under the baton of renowned conductors such as Bernard Haitink, Nello Santi, Plácido Domingo, Massimo Zanetti, Franz Welser-Möst, Vladimir Fedoseyev, and Peter Schneider. Three of his roles (*Moralès* in Bizet's *Carmen*, Don Fernando in Beethoven's *Fidelio* and Korad Nachtigall in Wagner's *Die Meistersinger von Nürnberg*) are featured in editions published by Decca and BBC Opus Arte.

After leaving his position in Zürich Opera in order to become a freelance artist, he continued to perform all around Europe as a successful soloist. During last two concert seasons he had his debut with WDR Symphony Orchestra, Bavarian Radio Symphony Orchestra, Tokyo Symphony Orchestra, Bamberg Symphony Orchestra, Munich Radio Orchestra, and La Scintilla orchestra, as well as renowned early music ensembles – Akademie für Alte Musik Berlin, Concerto Köln and Collegium 1704.

His performances of roles in oratorios are featured in recordings of Bach's *St John Passion* and soon-to-be-published Felix Mendelssohn Bartholdy's works where he is singing as a soloist with Munich Radio Orchestra conducted by Howard Arman, as well as in Bach's *St Matthew Passion* with Gaechinger Canto-

laureat je međunarodnih orguljaških natjecanja u Švicarskoj, Hrvatskoj i Španjolskoj, te je proglašen najboljim mladim hrvatskim umjetnikom u 2006. Snima za Hrvatsku radioteleviziju i izdavačku kuću Croatia Records; raznolika diskografija uključuje tri albuma ovjenčana s ukupno 7 nagrada Porin. Tako je njegov prvi album naslovljen *1685* s djelima za čembalo Johanna Sebastiana Bacha, Georga Friedricha Händela i Domenica Scarlattija proglašen najboljim albumom klasične glazbe u 2012., dok je albumom *100% BACH*, ostvarenom u suradnji s orguljašem Antom Knešaurom, predstavljen mali dio orguljskog opusa J. S. Bacha za čiju su prvu integralnu izvedbu u Hrvatskoj (17 recitala) dvojica orguljaša osvojili nagrade Milka Trnina i Nagradu grada Zagreba. Posljednji, dvostruki album *Skladbe za orgulje Anđelka Klobučara* osvojio je četiri nagrade Porin u više kategorija klasične glazbe.



rey conducted by Hans Christoph Rademann. This year he made his debut with Collegium Vocale Gent and Orchestre du Champs-Élysées under the baton of Philippe Herreweghe, as part of performances of Brahms' *Four Serious Songs and Requiem*.

Pavao Mašić, winner of *The Grand Prix Bach* and Audience Prize at 2006 Bach Organ Competition in Lausanne, actively pursues successful career as concert organist and harpsichordist. Various interests of his artistic activity include music of the baroque as well as romanticism, with an emphasis on works by J. S. Bach and French composers – which, combined with profound research as well as continuous search for expressive interpretations, result with virtuosic and highly praised performances.

Since 1999 he is the Main Organist at St. Mark's Church in Zagreb, and since 2008 professor of harpsichord at Zagreb Music Academy where he teaches new generations of organists and harpsichordist. He is performing regularly all around Europe and Russia – most recent noted performances include concerts in the Holy Land (basilicas in Betlehem, Nazareth, Jerusalem and Tel-Aviv in 2015) and Russia in 2016.

He has won more than 20 national and international awards, including the award for the best Croatian young artist in 2006. He is frequently recording for Croatian Radiotelevision and Croatia Records label. His first album, *1685*, with harpsichord works by Johann Sebastian Bach, Georg Friedrich Händel and Domenico Scarlatti was praised as the best classical music album in Croatia in 2012. With organist Ante Knešaurom, he published a *100% BACH* CD which represents a small part of Bach's complete organ works which they performed completely for the first time in Croatia (17 recitals). Those performances were awarded with prizes Milka Trnina and City of Zagreb Award. His last album featuring organ works by Anđelko Klobučar was awarded with four Porin Awards in several categories for classical music.

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25. 5. 2017. / 19:30

JEAN-BAPTISTE ROBIN

orguljaš Kraljevske kapele u Versaillesu
organist of the Royal Chapel, Palace of Versailles

21. 6. 2017. / 19:30

KATARINA JAVORA

orguljašica župne crkve sv. Male Terezije od Djeteta Isusa u Zagrebu
organist of the Parish church of Saint Thérèse of the Child Jesus, Zagreb

28. 6. 2017. / 19:30

OLIVIER PENIN

glavni orguljaš bazilike sv. Klotilde u Parizu
titular organist of the Basilica of St. Clotilde, Paris

14. 7. 2017. / 19:30

FRÉDÉRIC BLANC

glavni orguljaš crkve Notre-Dame-d'Auteuil u Parizu
titular organist of the Church of Notre-Dame-d'Auteuil, Paris

26. 7. 2017. / 19:30

EUGENIO MARIA FAGIANI

orguljaš Franjevačke bazilike u La Verni
organist of the Franciscan Basilica, La Verna

20. 9. 2017. / 19:30

ULRICH WALTHER

profesor na Sveučilištu za glazbu u Grazu
professor at the Graz University of Music

18. 10. 2017. / 19:30

ABSCHIEDSMUSIK

MONIKA CEROVČEC
KREŠIMIR STRAŽANAC
PAVAO MAŠIĆ

